Museum News

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

SPRING 1963

EUROPEAN GLASS IN THE MUSEUM COLLECTION

We are so accustomed to the varied and multiple everyday uses of glass that we tend to forget how rare and precious was any object or vessel made of this beautiful and fragile material only a few centuries ago.

We take for granted, for instance, that our dining tables will be set with at least one drinking glass for each guest, yet in 18th century France wine glasses were so rare and servants so plentiful that the same glass was offered to several guests by footmen who kept the few available glasses on the sideboard. In 17th century Dutch still-life paintings, glass vessels appear as precious objects alongside vessels of gold and silver. The Museum's European glass collection was begun fifty years ago, when Mr. Libbey in 1913 acquired some 55 examples of Venetian and German glass formerly owned by the noted Hamburg collector, Julius Campe. Other examples were added in 1917 with the Edwin Atlee Barber Collection. In recent years, the Museum has acquired outstanding European glass from Libbey funds, notably the Triumph of Fame Goblet in 1940, and 45 outstanding German, Bohemian, and Dutch glasses from the Frederic Neuburg Collection in 1950. The illustrated objects acquired in 1913 and 1950 are respectively from the Campe and Neuburg Collections.

The following text, arranged by country and period, was prepared by William Hutton.

Otto Wittmann, Director

Museum News

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

SPRING 1963 *New Series: Volume 6, Number 1*

EDITOR: Otto Wittmann

ASSISTANT EDITOR: Millard F. Rogers, Jr.

COVER: *German Glass of the 17th and 18th Centuries.* *(For caption see page 22).*

Goblet. Deep blue and clear glass, enamelled in colors with an allegorical procession, probably a Triumph of Fame. Enamel and gold ornamentation. Ht. 7½ inches, including the restored foot; Diam. 5⅞ inches. Ex-coll: George Eumorfopoulos, London. Venice, attributed to Angelo Beroviero, about 1475. 40.119.

VENICE AND THE VENETIAN STYLE

The art of making glass in Europe begins in Italy. From the beginning, Venice seems to have been the center. As early as the 11th century, Venice was producing glass beads and small vessels. By 1291, to protect the city against fire hazards, all glass furnaces were ordered moved to the nearby island of Murano, still the glassmaking district of Venice.

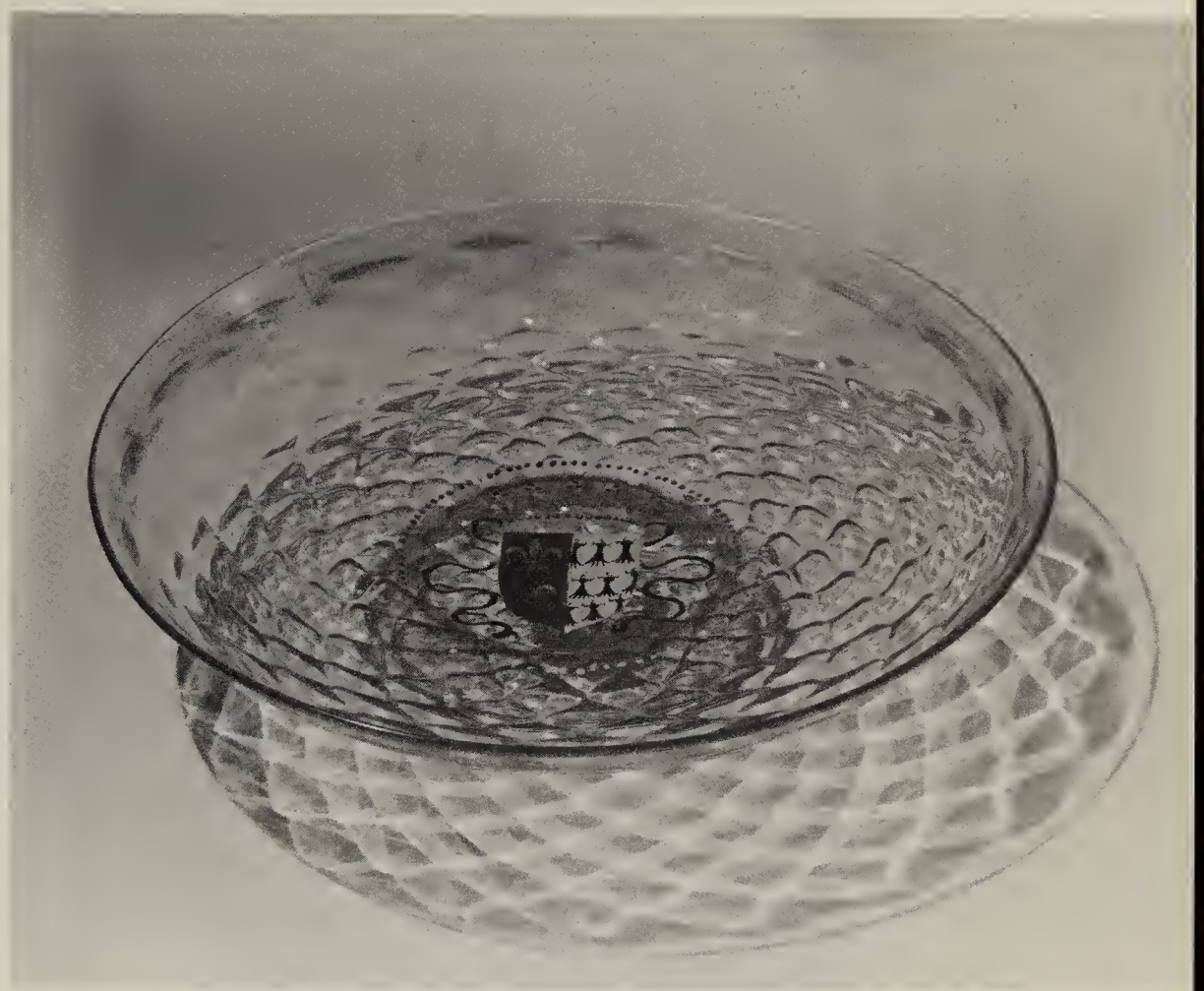
The step from a traditional craft to artist stature is linked with the name of Angelo Beroviero, one of a famous glassmaking dynasty. His workshop is believed to have made the remarkable pieces enamelled with pictorial subjects, of

which the Triumph of Fame goblet illustrated above is a famous example. After 1500, enamel was used more sparingly, as suited the transparent, bubble-like quality of Venetian *cristallo*. The real fame of Venetian glass was based on the fine quality of this clear glass material, soda-lime glass of great ductility, whose rock crystal-like clarity deserved the name *cristallo*. It was perfectly adapted to the inexhaustible fancy of Venetian glass blowers, whose luxurious, breathtakingly light creations kept Venice the leader of European taste for over 200 years.

These pages suggest the variety of Venetian shapes. Decoration might be part of the material itself or be applied to the finished piece. Opaque white or *lattimo* (milk) glass was occasionally used alone or as applied striping. In a spectacular variation, called *latticinio* glass, a mass of clear glass was blown into a mold lined with *lattimo* rods. This "gather" could then be blown and worked until patterns of great complexity were obtained. A further modification of doubling a bubble of *latticinio* so that minute air bubbles were trapped in the lattice pattern formed by the white rods is called lace glass. The rough, frosted appearance of ice glass was produced by dipping the hot glass in water, then reheating it. Through the 16th century, the most characteristic Venetian decoration was enamel applied in jewel-like drops, often in combination with softly toned gilding.

During the 16th and 17th centuries, as the fame of Venetian glass spread, skilled workers were induced to settle in Germany, France, Spain, the Low Countries, and England. They produced glass in the Venetian style. One of the chief problems connected with the study of Venetian glass is that it is usually difficult to distinguish Venetian style glass from that made in Italy, in form, decoration, and in quality. The situation is further complicated by the large Venetian production made especially for foreign markets. National tastes slowly asserted themselves; and during the baroque period in Northern Europe, extravagant variations on Venetian themes such as the "serpent" glasses of Germany and the Low Countries expressed a more exaggerated taste.

Tazza (footed dish). Clear glass, mold blown and expanded. Enamelled and gilded with the arms of Louis XII, King of France (1498-1515) and his Queen, Anne of Brittany. Ht. 2⅜ inches; Diam. 9½ inches. Ex-coll: Frederic Spitzer, Paris. Venice, 1499-1514. 32.1.



Pilgrim flask. Clear glass, enamelled and gilt. Ht. 13⅝ inches. Ex-coll: Walker, England. Venice, 16th century. 48.225.

Footed bowl. Clear glass, the foot edged with deep blue glass. Decorated with trailed and pincered ribs and a wide band of enamel and gold 'scale' ornament. Ht. 5⅝ inches; Diam. 11¼ inches. Venice, about 1500.
58.17.

Flask - vase. Latticinio glass, the belly mold blown and expanded. Ht. 9¾ inches. Venice, 16th century. 13.420. Covered beaker. Latticinio glass. Ht. 11¼ inches. Venice, or Venetian style, 16th century. 13.417. Vase mounted as an ewer. Latticinio glass, with jewelled and enamelled silver-gilt mounts. Mounts by Heinrich Straub (active 1608-35), Nuremberg. Ht. 11 11/16 inches. Ex-coll: Mathilde de Rothschild and Adolph Goldschmidt-Rothschild, Frankfurt. Venice, or Venetian style, early 17th century. 60.36.

Group of cristallo glass. Venice, or Venetian style, early 17th century. Ex-coll: Julius Campe, Hamburg (except for 53.109). (Left to right) Goblet, Ht. 4¼ inches, 13.429. Goblet, Ht. 7¼ inches, 13.427. Tazza, Ht. 4½ inches; Diam. 6 inches, 13.433. Goblet 7⅝ inches, 53.109. Goblet, Ht. 7 inches, 13.426. Sweetmeat dish, Ht. 6¼ inches, 13.432. Goblet, Ht. 5⅞ inches, 13.428.

Plate. Lace glass. Diam. 10⅜ inches. Venice, 16th century. 53.112. Tazza. Lace glass. Ht. 3¾ inches; Diam. 6¼ inches. Ex-coll: Julius Campe, Hamburg. Venice, 16th century. 13.415.

Goblet - vase. Clear glass with lattimo, latticinio, and gilded decoration. The cover finial is in the form of a bird. Ht. 12⅛ inches. Ex-coll: Julius Campe, Hamburg. Venice, 16th century. 13.439.

Covered vase. Pale brown glass, the bowl and cover mold blown. Enamelled and gilded decoration. Ht. 11¼ inches. Ex-coll: Julius Campe, Hamburg. Venetian style (possibly French) .16th century. 13.441.

Goblet. Clear glass, the stem decorated with blue glass "wings" and opaque red and white twists. Ht. 12¼ inches. Ex-coll: Julius Campe, Hamburg. Venetian style (probably Low Countries), 17th century. 13.437. Goblet. Clear glass, the stem decorated with blue glass and opaque yellow and red-brown twists. Ht. 8¾ inches. Ex-coll: Julius Campe, Hamburg. Venetian style (probably Low Countries), 17th century. 13.434.

Beaker. Greyish crackle glass, decorated with applied masks, pearl ornaments and gilding. Ht. 8⅜ inches. Ex-coll: Julius Campe, Hamburg. Venetian style (perhaps Low Countries), about 1600. 13.423.

GERMANY AND HOLLAND: TRADITIONAL FORMS

Throughout the Middle Ages, common glass was made in many places in Germany and the Rhineland. Because many of the glass furnaces were located in forests in order to be near their fuel supply, this traditional glass is known as *waldglas* (forest glass). This Gothic glass continued to be made far into the 17th century, long after the arrival of Venetian processes and forms. By far the most important of these traditional forms is a cup or beaker decorated with dropped-on spots of glass which developed into the famous *roemer*, whose conical foot was formed by closely winding a glass thread about a removable core. The stubby shaft was decorated with applied spots of glass or "prunts", which were usually stamped with a pattern while still soft. Their bold proportions and fine green color placed the fully developed 17th century roemers among the best European glass vessels. Other distinctively Germanic forms which appeared at this time include the tall, thin beaker known as a *stangenglas* (pole glass), and its close relative the *passglas*, marked with bands indicating the exact level to which each man was supposed to drink as the glass was passed around the table.

(Left to right) Roemer. Clear glass, with applied "raspberry" prunts. Ht. 7⅞ inches. Holland, 17th century. 13.483. Passglas. Clear glass. Ht. 13⅜ inches. Germany, early 17th century. 13.482. Stangenglas (pole glass). Green glass, with applied prunts. A diamond-engraved German inscription dated 1620 states the glass was made in 1432, a century before this type appeared. Germany, about 1520. Ht. 9¼ inches. 53.122.

GERMANY: ENAMELLED GLASS

German enamelling was largely inspired by Venetian decoration, though its widespread popularity began after 1550, when enamel painting had gone out of fashion in Venice itself. The German painting in opaque, bright colors and broadly handled, has the cheerful character of peasant art. Enormous cylindrical beakers or *humpen* were the favorite vehicles for allegories of the Holy Roman Empire, its Electors, family events, and trade or guild insignia. This popular art flourished from Bohemia to western Germany from about 1575 until after 1700.

Far more refined and subtle enamelling was practised in the famous art center of Nuremberg after 1650 by Johann Schaper, earliest of the South German *hausmaler* (home painter), free lance artists who painted glass and earthenware in personal styles. His delicate figures, coats-of-arms, and panoramic landscapes were painted chiefly in black, in a technique derived from domestic stained glass window roundels. Abraham Helmhack was a distinguished Nuremberg successor of Schaper, working in a broader style. The Preissler family of Bohemia and Silesia also painted chiefly in black, but their very different style was based on a more formal, intricate mingling of figures, foliage, and scroll work.

Ewer and basin. Clear glass, cut and painted in black enamel with hawking and other hunting scenes. Probably painted by Ignaz Preissler (1676-c.1739), a free-lance artist who decorated both glass and ceramics. Ewer, Ht. 7⅛ inches. Basin, 11⅛ x 8½ inches. Ex-coll: Ph. Schwartz, Stuttgart; Frederic Neuburg. Germany (Silesia), about 1730. 50.45, 50.46.

Pokal (tall covered goblet). Pale brown glass. Two coats-of-arms and floral motifs are painted in gold and colors with unfired lacquer pigments (cold enamelling). The thinly blown glass reflects Venetian technique, though the shape is a local adaptation of the Venetian style. Ht. 13½ inches. Ex-coll: Julius Campe, Hamburg. Germany (Nuremberg), 1600-20. 13.450.

Humpen. Pale green glass, enamelled with the figures of Salomon Hartzer, Pastor of Zwönitz, his first and second wives, and their nine children, all identified by inscriptions. Ht. 10⅝ inches; Diam. 5¼ inches. Ex-coll: Ducal Castle, Dessau; Frederic Neuburg. Germany (Saxony, Erzgebirge district), dated 1664. 50.50.

Beaker. Clear glass, painted in black and transparent colored enamels with figures and ruins in a landscape. The painting is signed by Johann Schaper (1621-1670) of Nuremberg. Ht. 3⅝ inches; Diam. 3¼ inches. Ex-coll: Baron von Forstner, Halle; Consul Rosenberg; Frederic Neuburg. Germany (Nuremberg), about 1665. 50.35.

Covered humpen. Clear glass, painted in black enamel by Abraham Helmhack (1654-1724) with two coats-of-arms, one of them Schiller of Nuremberg; an Old Testament scene; and (on the cover) vignettes illustrating the German couplet "Let constant hope not sink." Ex-coll: Julius Campe, Hamburg. Ht. 10 inches. Germany (Nuremberg), dated 1681. 13.454.

GERMANY: ENGRAVED GLASS

The Venetian tradition persisted until the latter part of the 17th century, when German makers using local materials developed a glass equal to fine Venetian *cristallo*. This took place about 1680, probably in Bohemia, when potash was used instead of soda, plus a large proportion of lime. This heavy, hard glass was first worked in baroque forms and decorated with trailed and pincered decoration. It was ideally suited to wheel engraving, a technique which had been applied to rock crystal in Italy and Germany since the 16th century.

The most distinguished early engraving on thin Venetian-type glass was done at Nuremberg by members of the Schwanhardt family; G. F. Killinger was an outstanding later member of this school. Shortly after its appearance in Bohemia, potash glass was made at Potsdam and engraved in Berlin in a studio established in 1687 under the patronage of the Elector of Brandenburg. Gottfried Spiller and his nephew, Heinrich Jäger, are among the chief artists associated with this center, which was active through the 18th century.

The great center of German engraving was in Bohemia and Silesia on either side of the Riesengebirge, near good supplies of glass and water power. The finest work from the late 17th century to about 1725 was done in Bohemia, after which Silesia assumed the lead until competition from English glass brought about the decline of this industry about 1775. This enormous production closely followed the progress of styles from the baroque to rococo, though the names of few engravers are known. An exception is C. G. Schneider, who worked at the Silesian resort of Warmbrunn.

A remarkable and famous Bohemian technique involved precisely fitting together two tumblers enclosing designs engraved on gold or silver leaf. This virtuoso technique had a revival at the end of the 18th century in the gift tumblers made by J. J. Mildner in Austria, who combined most of the known methods of glass decoration.

Beaker. Clear glass, wheel-engraved with female figures, allegories of the Five Senses (after engravings by Martin de Vos), framed by columns and foliage. Ht. 5⅜ inches. Ex-coll: J. Koula, Prague; Frederic Neuburg. Bohemia, late 17th century. 50.26.

Goblet. Clear glass. Wheel-engraved in the style of Georg Schwanhardt the Younger (died 1676) with ruins and figures in a landscape. Ht. 10¾ inches. Ex-coll: Julius Campe, Hamburg. Germany (Nuremberg), about 1670-80. 13.489.

Pokal. Clear glass, wheel-engraved by Gottfried Spiller (1683-1721) with putti in a Bacchic procession. The band of acanthus foliage is engraved in imitation of high relief. Ht. 14¼ inches. The shape of the stem and foot indicates that this lead glass piece is English. Germany (Berlin), about 1700. 53.107.

Beaker. Clear glass. The wheel-engraving of Venus and Adonis in a landscape is attributed to Heinrich Jäger (active 1696-1706). Ht. 6¼ inches. Ex-coll: Ducal Castle, Dessau; Frederic Neuburg. Germany (Potsdam, engraved at Berlin), 1690-1700. 50.42.

Sweetmeat dish. Clear glass, cut and wheel-engraved with strapwork, foliage, and landscape vignettes. Ht. 4½ inches; Diam. 3⅛ x 4 inches. Ex-coll: M. Seligmann, Cologne; Frederic Neuburg. Germany (Silesia), about 1730. 50.52.

Goblet. Clear glass, wheel-engraved in both intaglio and high relief, cut and stippled. On the base is the crowned monogram PHS. Ht. 6⅝ inches. Engraved by Christian Gottfried Schneider (1710-1773). Germany (Warmbrunn, Silesia), about 1755. 15.144.

Beaker. Clear glass. The complex decoration by Johann Joseph Mildner (1764-1808) is a variation of the Bohemian double-glass technique. The side is inlaid with a portrait on parchment of a member of the Fürnberg family, while the rim and foot enclose engraved gold leaf backed with red lacquer. The arms of Saxony-Poland are diamond-engraved and the glass has also been lightly cut. Ht. 4¾ inches. Ex-coll: Frederic Neuburg. Austria (Gutenbrunn), signed and dated by Mildner, 1792. 50.47.

Pokal. Clear glass, cut with rows of concave facets. Wheel-engraved, probably in Germany, with a crowned trophy of arms surrounding the monogram of William IV, Prince of Orange, Stadtholder of The Netherlands from 1747 to 1751; on the reverse is a warship with the Dutch motto "To the Nation's Prosperity." Ht. 19¼ inches. Germany (Saxony), about 1750. 53.86.

ENGLAND

Foreign craftsmen, working in the Venetian style, settled in England during the 16th century. The glass they made can seldom be identified. However, certain English preferences among wine glass shapes did develop, for by the middle 17th century the Glass Sellers' Company of London, was ordering glasses from Venice made to meet the English market.

In 1673, this London group began intensive efforts to free English glassworkers from dependence on foreign raw materials, while still producing an effective substitute for Venetian crystal. That year, George Ravenscroft began experiments with English materials. Because the crushed flints first used as a silica source were difficult to fuse, excessive amounts of potash alkali were added, producing fine interior cracks or "crisselling" which gave a cloudy appearance. Part of the alkali was then replaced by a lead oxide, eventually leading to the brilliant lead glass, with its peculiar light dispersing quality which is the special characteristic of English glass.

The Museum collection includes one of the rare pieces with the raven's head seal used by Ravenscroft to distinguish his newly perfected glass. Use of the new material soon spread, and during the next 50 years England made its greatest achievements in the art of glass. Pieces such as the illustrated blue vase are still strongly reminiscent of Venice in shape and decoration. While trailed and pincered decoration continued in use, the qualities of the new flint or lead glass suggested heavier forms more appropriate to it. That its qualities were recognized abroad at quite an early date is shown by the Spiller Pokal, an English glass with German engraving.

Unlike the Germans, the English developed no great schools of glass decoration and the changing shapes of the vessels themselves is their outstanding interest. Some fine enamelling was done by the Beilby family of Newcastle-on-Tyne, a glassmaking center. The English wine glass stems incorporating white or red glass threads and "air twists" are the English descendents of Venetian *latticinio* glass. The fiery, prismatic effects of lead glass were exploited by facet cutting, the most spectacular examples of which are the great hanging chandeliers.

Vase. Crizzled blue glass with trailed and pincered decoration. Attributed to George Ravenscroft's glasshouse. Ht. 8½ inches. Ex-coll: Henry Brown, England. England (London), about 1675. 47.46.

Posset pot. Clear glass with trailed ribs. Made at the glasshouse of George Ravenscroft (1618-1681). Stamped with Ravenscroft's raven's head seal on the spout. Ht. 3⅜ inches; Diam. 3½ inches. Ex-coll: W. Horridge, Cardington, Shropshire. England (London), about 1677-81. Posset was a drink of wine or ale mixed with milk. 60.3.

Bowl. Clear glass, with trailed and pincered decoration. Ht. 7⅜ inches; Diam. 13 inches. England, about 1680. 50.276.

Ewer with stopper. Clear glass with trailed and pincered decoration. Ht. 11⅜ inches. England (Perhaps made at Ravenscroft's glasshouse, London), about 1680. 48.223.

Goblet. Clear glass with opaque white twist stem. Enamelled and gilded by William Beilby (1740-1819) with the arms of George III and the badge of the Prince of Wales. Ht. 9 inches. England (Newcastle-on-Tyne), about 1762. 54.16.

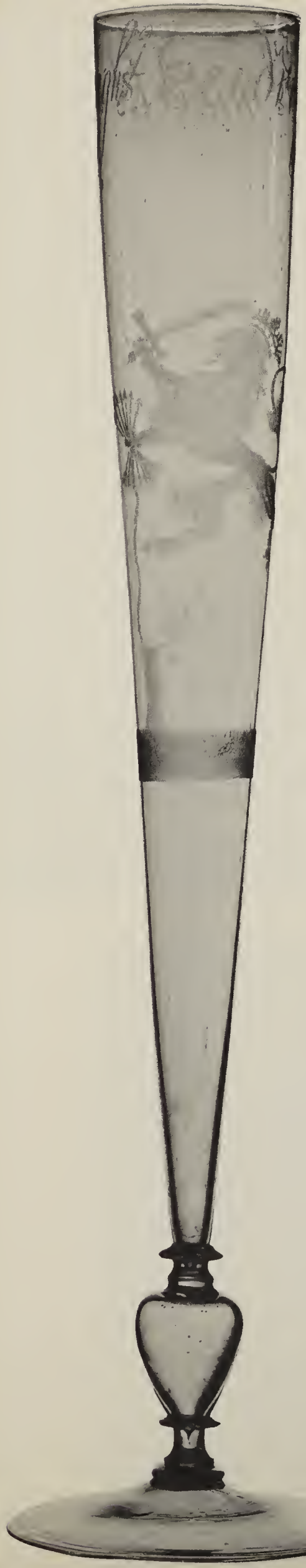
Goblet. Clear glass with air-twist stem. Wheel-engraved with the arms and motto of the Worshipful Company of Turners, a guild of specialists in lathe-work in the City of London. Ht. 9¼ inches. England, 1750-60. 50.279.

HOLLAND

Dutch glass is noted particularly for its decoration rather than for fine material or unique form. A distinct fondness for the delicacy of glass in the Venetian style of the 17th century may be seen in glass preserved in public and private collections and in the paintings by Dutch still-life artists contemporary with Rembrandt. English forms were popular models for Dutch glass artisans, and there was considerable importing of English glasses intended for decoration by Dutchmen.

Engraving on glass with the point of a diamond was practised extensively in the 17th century, until wheel engraving displaced this laborious method towards the end of the same century. By the 18th century a virtuoso and painstaking technique called diamond-point stippling was practised by glass decorators, including amateurs, who enjoyed a prominent place in the history of Dutch glass in the 17th and 18th centuries. Shading is achieved in diamond-point stippling by lightly tapping a sharp tool against the wall of the glass vessel, creating a pattern of dots or minute chips on the surface. In stippling, the clear, untouched glass appears as shaded areas, while the dotted or stippled areas are light and opaque.

(Left to right) Roemer. Blue-green glass with applied "spiny" prunts, the bowl diamond-engraved with a spray of grapevine. Ht. 4¼ inches. Holland, 17th century. 53.30. Roemer. Green glass, with applied and stamped prunts. The wheel-engraved decoration of musician dwarfs after etchings by Jacques Callot, grape arbor and fantastic fishes is signed and dated 1661 by the Dutch artist, Carel Du Quesne. Ht. 11½ inches. The glass is German, about 1661. 53.28. Roemer. Green glass, with applied and stamped prunts. The wheel-engraved motto Semper Idem in calligraphic style is signed and dated 1676 by the Dutch artist Willem van Heemskerk (1613-1692) of Leyden. Ht. 7¾ inches. Holland or Germany, about 1676. 53.89.



Flute glass. Clear glass, diamond-engraved with the lion and motto of the United Provinces and an orange tree stump sending forth a new shoot, probably emblematic of William III, Prince of Orange, born in 1650. Ht. 17⅜ inches. Holland, about 1660-70. 58.22

Goblet. Clear glass, wheel-engraved with a motto and fantastic landscape. Ht. 7⅜ inches. Ex-coll: Julius Campe, Hamburg. Holland, late 17th century. 13.472. Goblet. Clear glass, diamond-engraved with the arms of the Seven United Provinces. Ht. 8¾ inches. Holland, late 17th century. 53.88.

Goblet. Clear glass, diamond-point stippled by David Wolff (1732-1790) with an allegory of the Batavian Republic. The lead glass goblet with facet-cut stem is English. Ht. 5¾ inches. Ex-coll: Frederic Neuburg. Holland (The Hague), about 1795. 50.34.

FRANCE AND SPAIN

For centuries the French excelled in producing stained glass windows to adorn their churches, exporting quantities of such glass to the rest of Europe. Italian workmen established factories in France, most notably the one at Nevers. Throughout the 17th and 18th centuries, glass tableware was stylistically derivative, with the strongest influences coming from England and Liége, Belgium.

Spanish glass has an ancient history dating back to Roman times. During the Moorish occupation, which ended in the late 15th century, decorative glass in the Islamic style was highly prized throughout the world. Andalusia in southern Spain, and Catalonia in the north, were two important centers of glass production. There, jugs, drinking vessels, and holy water containers were developed in uniquely Spanish forms. Royal privileges for glass manufacturing were given to many manufacturers, especially to the factory at La Granja near Segovia, where deep engraving and partial gilding characterizes the products.

Ewer. Clear glass, the body mold blown. Trailed and tooled ornament, with the cover finial in the form of a flower. Ht. 9½ inches. Ex-coll: Lion Daime, Paris, France (Orléans region), early 18th century. 25.114.

Goblet. Pale brown glass. Enamelled with profile heads of a man and woman, and a French inscription, "Given to you by a good heart." The Latin inscription "Lord, open Thou our lips and our mouths shall show forth Thy praise" appears in a band of gilding. Probably made on the occasion of a marriage. Ht. 6⅞ inches. France, about 1560. 48.222.

Cantir (water vessel). Greenish glass, the body mold blown and expanded. The finial is in the form of a bird. Ht. 10¾ inches. Ex-coll: Lion Daime, Paris. Spain (Catalonia), 18th century. 25.118.

COVER: GERMAN GLASS OF THE 17th AND 18th CENTURIES

(Left to right) Roemer. Green glass. Ex-coll: Julius Campe, Hamburg. Ht. 9⅞ inches. Rhineland. 17th century. 13.481. Humpen. Greenish glass, enamelled with an allegory of the Treaty of Westphalia (1648) which ended the Thirty Years War, and a long inscription giving thanks for peace. Ex-coll: Ducal Castle, Dessau; Frederic Neuberg. Ht. 10½ inches. Franconia (probably Kreussen), dated 1651. 50.29. Jug. Ruby glass, wheel-engraved. The silver-gilt mounts have the marks of Augsburg and of their unidentified maker, TB. Ht. 9 inches. South Germany, 1685-1700. 13.444. Covered beaker. Clear glass, facet cut. The cover, cup, and foot are in the double glass technique, enclosing silver leaf engraved with an ibex hunt, a deer hunter, and acanthus foliage. Ex-coll: Frederic Neuberg. Ht. 5⅝ inches. Bohemia, about 1730. 50.16. Pokal. Clear glass, cut in high relief, the bowl engraved in intaglio with musician putti. Ex-coll: Ducal Castle, Dessau. Frederic Neuburg. Ht. 17⅛ inches. Potsdam, 1715-20. 50.43.

THE TOLEDO MUSEUM OF ART

OFFICERS

Harry E. Collin, *President*
Harold Boeschenstein
J. P. Levis
Blake-More Godwin
Vice-Presidents
W. Sinclair Walbridge, *Secretary*
Richard R. Johnston, *Treasurer*
Otto Wittmann, *Director*

TRUSTEES

John D. Biggers
Harold Boeschenstein
Ward M. Canaday
Harry E. Collin
John K. Davis
Howard P. DeVilbiss
William C. Draper
LeRoy E. Eastman
Blake-More Godwin
Richard R. Johnston
George M. Jones, Jr.
Frank L. Kloeb
Milton Knight
Robert G. Landers
J. P. Levis
Mrs. William E. Levis
George P. MacNichol, Jr.
Mrs. C. Lockhart McKelvy
Roy Rike
George W. Ritter
W. Sinclair Walbridge
Ford R. Weber
Otto Wittmann

HONORARY TRUSTEES

The Most Rev. Karl J. Alter
Ralph E. Carpenter
Bartlett E. Emery
James P. Falvey
Edgar F. Kaiser
William W. Knight
Marvin S. Kobacker
Jules D. Lippmann
John E. Martin
Carroll L. Proctor
Frank D. Stranahan

EXECUTIVE COMMITTEE

John D. Biggers, *Chairman*
W. Sinclair Walbridge, *Secretary*
Harold Boeschenstein
Harry E. Collin
Blake-More Godwin
Richard R. Johnston
J. P. Levis

ART COMMITTEE

Otto Wittmann, *Chairman*
John D. Biggers
Harry E. Collin
Blake-More Godwin

FINANCE COMMITTEE

Harry E. Collin, *Chairman*
John D. Biggers
William C. Draper
Bartlett E. Emery
Blake-More Godwin
Richard R. Johnston
William W. Knight
Otto Wittmann

ENDOWMENT COMMITTEE

William C. Draper, *Chairman*
John D. Biggers
Henry R. Bloch
Harold Boeschenstein
Ward M. Canaday
Samuel G. Carson
Harry E. Collin
John K. Davis
Howard P. DeVilbiss
LeRoy E. Eastman
Richard R. Johnston
George M. Jones, Jr.
Jerome F. Kapp
John J. Kendrick
Milton Knight
Robert L. Knight
Marvin S. Kobacker
Frank J. Koegler
Robert C. Landers
Jules D. Lippmann
George P. MacNichol, Jr.
John E. Martin
Carroll L. Proctor
Roy Rike
John T. Rohr
Henry W. Seney
Harley A. Watkins

STAFF

Otto Wittmann, *Director*
Millard F. Rogers, Jr., *Assistant to the Director*
George F. Hartman, Jr., *Administrative Assistant*
Leonard C. Urbanski, *Accountant*
William Hutton, *Assistant Curator*
Rudolf M. Riefstahl, *Assistant Curator*
Selden Washington, *Curatorial Assistant*
Charles F. Gunther, *Supervisor of Art Education*
William J. Gravesmill, *Supervisor of Music*
Diana C. Attie, *Art Instructor*
Gill W. Bentley, *Art Instructor*
Emma Leah Bippus, *Art Instructor*
James K. Barbee, *Art Instructor*
Margaret C. Huber, *Art Instructor*
David M. Hysell, *Art Instructor*
Frederick J. Kline, *Art Instructor*
Nancy S. May, *Art Instructor*
Jack L. McCracken, *Music Instructor*
Norman Schulman, *Art Instructor*
Claramay Trainor, *Art Instructor*
Julia N. Wallace, *Art Instructor*
Eleanor F. Worfolk, *Librarian*
Jane L. Black, *Assistant Librarian*
David S. May, *Designer*
Betty Bennett, *Membership Secretary*
Linda Warburton, *Appointment Secretary*
Kenneth L. Brockseker, *Superintendent*
Carl L. Schwamm, *Assistant Superintendent*
J. Arthur MacLean, *Curator Emeritus*

MUSEUM HOURS

9:00 A.M. to 5:00 P.M. Tuesdays through Saturdays

1:00 P.M. to 5:00 P.M. Sundays, Mondays and Holidays

THE TOLEDO MUSEUM OF ART
BOX 1013 · TOLEDO 1, OHIO

NONPROFIT ORG.
U. S. POSTAGE
PAID
TOLEDO 1, OHIO
PERMIT NO. 86

[redacted]